



Royal  
Academy  
of  
Music



# Musical Theatre Prospectus 2013







**'For 190 years the Royal Academy of Music has been the nursery, hothouse and generator for the British music profession'**

The Times, November 2011

**'Teaching is outstanding. So is the value it adds... it rolls out musicians who are highly employable'**

The Guardian, May 2009

# **One Year Musical Theatre Course**

a year of  
intensive training  
for musical theatre  
performers

**Course dates:** 16th September 2013 – 2nd July 2014

(Attendance is expected at enrolment week, from 10th September 2013)

Royal Academy of Music, Marylebone Road, London NW1 5HT  
Telephone 020 7873 7483 | Email [mth@ram.ac.uk](mailto:mth@ram.ac.uk)

*Published in September 2012  
All information accurate at time of print.*





**'This year I've met, and been greatly influenced by, some of the most talented people I believe I'll ever meet, and that's just the friends I made on the course! I have also experienced a diverse and challenging training.'**

Will Barratt (Sweeney Todd)

**'It's the best thing I could have done with my life this year. The things I've learned, the friends I've made, the contacts I've developed and the sheer immersion in the world of musical theatre have been priceless!'**

Gary Albert Hughes (Playing It Straight)



### **Panel of Advisors**

John Caird  
Howard Goodall  
Rob Halliday  
Charles Hart  
James Holmes  
Sir Nicholas Hytner  
Martin Koch  
Christopher Legge  
Julia McKenzie  
Andrew Neil  
Dame Diana Rigg  
Matt Ryan  
Mike Walker  
David White

### **Singing teachers include**

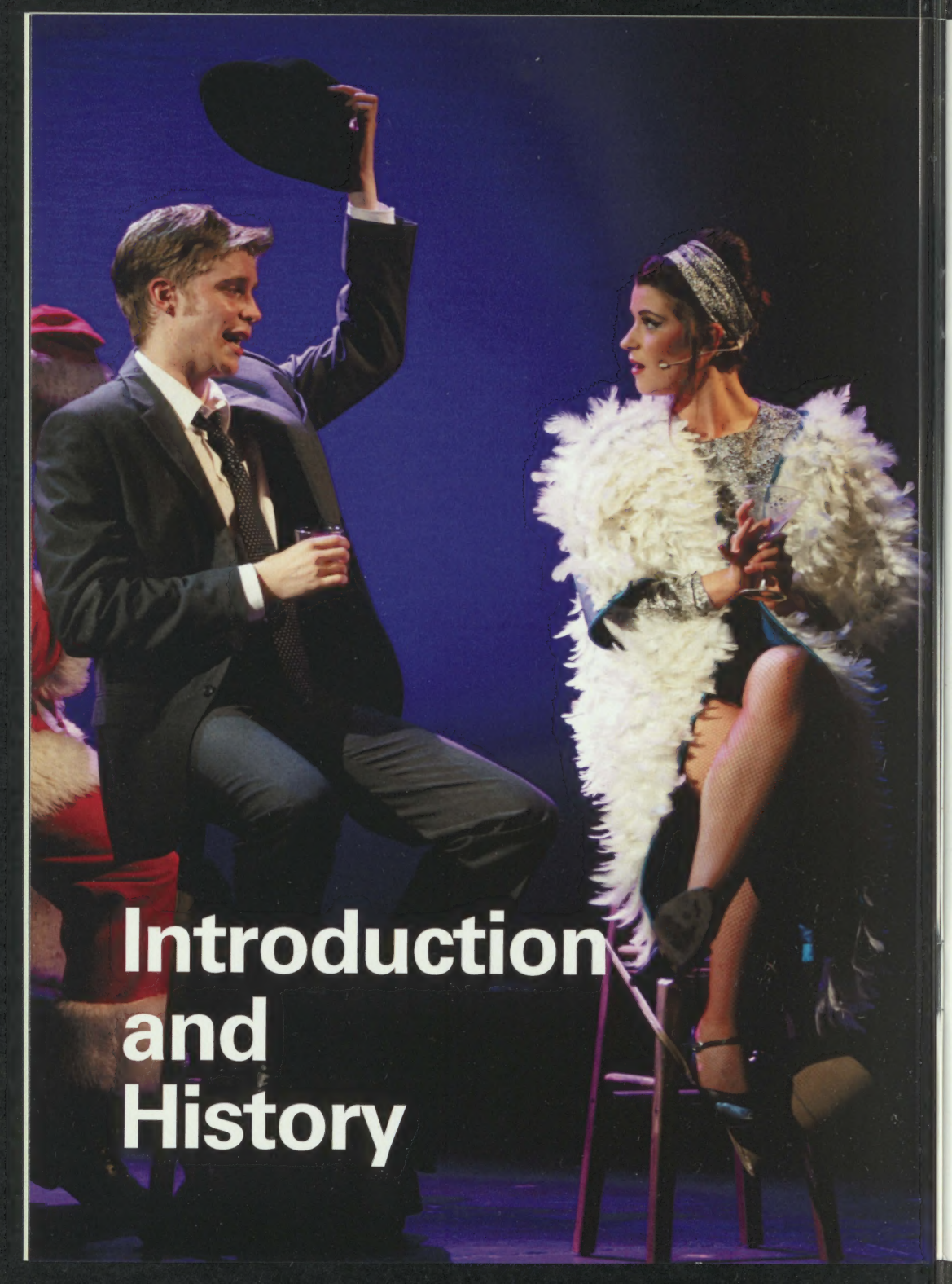
Ross Campbell ARCM, DipRCM (Perf)  
Kevin Fountain LRAM, DipRAM  
Ann James BA, LRAM, ARAM  
Gareth Roberts ARAM, GRSM, LRAM  
Maureen Scott EVTS, Hon ARAM  
Louise Shephard MA, Hon BC, ARAM

### **Vocal Coaches include**

Stuart Barr MPhil, MA, PGAdvDip (RCM), Hon ARAM  
Stephen Hill FLCM, ARCM, Hon ARAM  
Sam Kenyon BA, ARAM, LRAM  
Stuart Morley BMus, PGDip, Dip RAM, ARAM  
David White BA, FRAM

### **Specialist Musical Director Coaches**

Andrew Friesner GMus, RNCM, Hon ARAM  
Nick Skilbeck FRAM ARAM GRSM LRAM  
Mark Warman MA, ARCM, Hon ARAM  
David White BA Hons, FRAM

A photograph of a man and a woman on a stage. The man, on the left, is wearing a dark suit and tie, holding a glass, and tipping his hat with his right hand. The woman, on the right, is wearing a black dress with a large white feathered collar and a silver headband, sitting on a stool and holding a glass. The background is a solid blue color.

# Introduction and History



The course started in 1994 and was designed by Mary Hammond and Karen Rabinowitz with the aim of providing a multi-skilled training programme in a professional environment. The students work with professionals and are treated as a theatre company.

In 1995 it was granted the equivalent of registered graduate status by British Equity, recognising the quality of the training offered and allowing graduating students certain privileges on entering the profession. The course leads to a postgraduate performance diploma in Musical Theatre.



A basic working week of five days comprises skills classes in voice and the spoken word, extended voice techniques, text, dance (including jazz, tap and occasionally ballroom), movement, acting, singing, integration of acting and singing, repertoire coaching, musicality, sung improvisation, history of musical theatre, sight-singing, choral singing, audition classes and project work.

Students are offered masterclasses and workshops with visiting professionals, and enter internal competitions adjudicated by leading musical theatre practitioners. They also take part in recordings in the Academy recording studios. In the spring term regular workshops of new music with composers and writers are held, some of which have led to further workshops and productions after the course.

The academic year is split into three terms with vacations at Christmas and Easter. During term-time students are required to attend all classes and rehearsals, whenever scheduled, unless they have applied for, and been granted written leave of absence.

Occasionally, often in the run up to performances, students are expected to work at weekends. Classes frequently extend into the evening.

### **Royal Academy of Music**

Students are enrolled at the Royal Academy of Music, one of Europe's leading conservatoires and a member of the University of London. They partake of an environment rich in artistic heritage, full of emerging talent, and situated in the heart of central London. Fellow students include instrumentalists, pianists, concert and opera singers, composers, jazz and commercial musicians.

Facilities at the Academy include the Sir Jack Lyons Theatre (capacity 230), two large concert halls, large rehearsal spaces, a dance studio, recording studio, creative technology lab, library (including listening room), restaurant and student bar.

# Subject Areas



## **Singing**

Students are offered an individual singing lesson of one hour each week, and an individual repertoire coaching session of forty minutes. In addition, there are group coaching sessions, repertoire classes, ensemble singing projects, and coaching for auditions. The course aims to explore all aspects of the singing voice and is informed by the latest research into the physiology of the voice.

## **Spoken Word**

Students cover an extensive programme in voice science and its practical application to speaking and singing. Individual components include speech and accent, text and language including Shakespearean verse, and vocal health. All the work done in these classes directly supports that given by the singing teachers, and the necessary integration of the healthy, expressive speaking voice with the singing voice is fundamental to the programme. In addition each student receives a weekly twenty minute individual tutorial.

## **Acting**

Classes and tutorials are designed to give the student company a supportive environment in which they can grow and practise their skills. Topics explored include improvisation, texts, sight-reading, building a character, the rehearsal process and audition work. Class work is taken further as students rehearse and perform scenes and whole plays, musicals and revues.

## **Integration of Acting and Singing**

All of the above are combined, discussed and explored in a weekly class with Mary Hammond. Students are encouraged to match their vocal quality and texture to the acting demands of a song, and to develop their individuality, with a particular emphasis on extended voice technique. In the third term this class leads to a regular audition workshop.

## **History of Musical Theatre**

This is studied in weekly sessions that combine listening and commentary on shows from Offenbach and Strauss to the present day.





### **Dance**

A whole group limber each morning is followed by classes at two different levels of jazz dance, tap or occasionally ballroom. Students build up their physical stamina, while learning style and technique, and acquiring a wide vocabulary of dance steps. Routines are learned and rehearsed both in the classroom and in preparation for projects and shows as needed.

### **Movement**

Actors' movement teaches students to find a physical 'centre' and balanced posture, essential for singers and actors, and explores group and individual dynamic, physical characterisation, relaxation and isolation.

### **Sight-Reading and Musical Awareness**

A weekly class in sight-reading is offered, and students have many opportunities to practise their skills, including the ensemble singing classes and rehearsals in the first term, and the new music workshops in the second. Classes in musical awareness are



also offered, affording the chance for students to investigate their instinctive reaction to style, idiom and genre, together with study of musical and textual structure. This involves extensive practical improvisation and aural training within many styles of music, from Sondheim, through soul, to classical aria.

### **New Music Workshops**

These involve sight-reading (sung and spoken), staging, improvisation, characterisation and appreciation of different contemporary musical styles and vocal techniques. Students have worked with composers from Mercury Musical Developments (MMD) on new material, and some have been involved in performances of new music at the Jermyn Street Theatre, and in demo recordings of new musicals.

### **Musical Directors' Course**

In 2003, a course was added for Musical Directors. Further information and audition requirements are available on request.



### **Masterclasses**

Visiting professionals give masterclasses and workshops. Lectures from representatives of professional bodies and mock auditions with guest professionals are also arranged.

### **Projects**

To put into practice all of the teaching elements, practical performance projects are rehearsed and performed throughout the course. These are devised according to the individual needs of students and the company as a whole, and in the past have consisted of musicals, revues, concerts, cabarets, plays, showings of devised work, and recordings.

The Department occasionally joins forces with composition students to work on combined projects.

### **Agents' Showcase and Productions**

Students take part in an audition showcase with an invited audience of agents and casting directors, and full-scale musical productions with band or orchestra, which are normally radio-mixed. During the course, students also work with hand-held and stand-microphones.

In 2012 the final projects were fully-staged productions of *The Pajama Game*, *Promises, Promises* and a cabaret 'The Amazing Mr Berlin – Nobody Does it Like Irving'. The cabaret was also performed at the Jermyn Street Theatre.

In addition, the students sang at a specially commissioned concert to celebrate the BBC Performing Arts Fund, performed several cabarets in different venues, and ten students performed a concert as part of the Dickens centenary celebrations. Students also sang in concerts for children in hospital, organised by the Princess Diana Trust.



**'I've built my whole act around the multiplicity of vocal styles I learnt at the Academy, and my training informs every performance I do, every song I write and work on, and every career choice I make'**

Laura Corcoran (Frisky and Mannish)

**'The level of individual attention is second to none. Mary and her staff care deeply about the development of their students, and continue to be fantastic guides and advisors, years after I thought my training was complete'**

Nadim Naaman (Phantom of the Opera)



### **Past Students**

A measure of the course's success is the high proportion of students who leave the Academy with representation, and the number who obtain professional work.

Ex-students on the performers' course have worked at the National Theatre and the RSC in musicals and straight plays, in West End shows, national and international tours, rep seasons, film and TV, in opera companies, on radio and in recordings, and on the London fringe. Though the course primarily trains performers, some have also worked as musical directors and writers.

**In July 2012 we asked past students for up to date CVs, and 86% of the students who had completed the course in the past eighteen years had worked professionally.**

### **LRAM Art of Teaching (optional)**

This is separate from the Musical Theatre Course. The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching and is available to all students. Further details are available from the LRAM Administrator or on the Academy's intranet.

There is an additional fee for this course, for which a Licentiate Musical Theatre Teaching qualification is awarded.

# Auditions and Entry Requirements





**'I feel like I've been stripped down, taken to pieces, given a thorough going-over and put back together in an effective working order. Nothing's really new, it just works much, much better now.'**  
Chris Vincent (Pitlochry Festival Theatre)

**'I had the most amazing time. I had not done a three year degree beforehand, yet after one year on this course I feel so prepared for the industry — I'd recommend this course 100%.'**  
Sarah Covey (We Will Rock You)



The normal minimum entrance qualification for registration for a Postgraduate Performance Diploma is:

- > a high level of performance attainment as determined at audition.
- > normally, but not necessarily, a first degree or undergraduate performance diploma, or an equivalent standard of performing ability and professional experience.

We welcome applications from mature students and performers wishing to undertake an intensive course with the intention of re-focussing their careers.

**Auditions for the September 2013 intake will be held from early December 2012, with recalls early in 2013. Applications should be made via CUKAS by 1st November 2012.**

**Late applications will be considered if there are still places available.**

If you live outside Europe and are unable to travel to London at the time of the auditions, the Academy will accept a DVD audition for the performers' course only. Please contact [admissions@ram.ac.uk](mailto:admissions@ram.ac.uk) for a paper application form and the DVD form. The application and DVD should be sent on or before 1st November 2012

and the recording must be authenticated by your teacher or a professional contact.

Audition requirements are as follows:

- > Three songs demonstrating different voice qualities
- > Two contrasting speeches or monologues (*not more than 5 minutes in total*)
- > Participation in a short improvised scene (at audition)
- > Participation in a movement workshop (at audition) *OR* a short movement or dance piece (DVD)
- > Aural and rhythm tests as required (at audition)
- > Discussion with panel (at audition) *OR* short explanation of motivation to join the course (DVD)

#### **Audition fees**

The audition fee of £90 (£105 if received after the advertised closing date) should be submitted following the application, together with a passport photograph and a CV, plus a short statement on how you propose to finance your fees and living expenses for the duration of your programme of study. The usual minimum age at entry to the course is 20. Applicants over 18 are welcome to submit a CV to the department in the first instance for consideration.





**'Each week at the Academy pushes you to new limits: high rock belt to lyrical Bernstein; Shakespeare to Sondheim; television workshops to tap! It's amazingly designed so that each individual can ultimately become the best they can be.'**

Owain Williams (Les Misérables Tour)

**'The opportunities at the Academy are endless and varied...Not only did the course live up to my expectations in preparing me for this tough industry, it exceeded them.'**

Lucie-Mae Sumner (Sister Act, UK Tour)



### **Open Days**

The Musical Theatre Department will be holding Open Days on Tuesday 2nd October, and Tuesday 16th October 2012. These are opportunities for those interested in finding out more about the course to visit the Royal Academy of Music, meet staff and students and watch some of their work in progress. If you would like to attend, please email [mth@ram.ac.uk](mailto:mth@ram.ac.uk).

### **Fees**

The Course fees for the academic year 2013/14 are £13,800. 25% of the fee is due during April 2013 and the balance in August 2013.

The fees for the Musical Directors' Course for the academic year 2013/14 are £6,800. 25% of the fee is due during April 2013 and the balance in August 2013.

### **Assessment**

The assessment of classwork on the course is continuous. Each project is also assessed, and students are kept in touch with their progress and staff expectations through regular interviews.

### **Provision for students with disabilities**

The Royal Academy of Music welcomes applications from candidates with disabilities who meet the musical, academic and performance criteria for their proposed course, as stated in the Prospectus.

The Academy is committed to providing an inclusive environment for learning, actively promoting equality of opportunity. Therefore students are selected purely on their audition performance and their overall perceived potential. Where appropriate, reasonable adjustments for auditions and assessment can be made for disabled students, in consultation with the Disability Advisor and Musical Theatre staff. Disabled students may be eligible to apply to their local education authority for a Disabled Students' Allowance. Dependent on an assessment of individual needs, special equipment (such as a recording equipment) may be funded. For further information on this please contact the Disability Advisor.

# Guest Teaching Staff





**'The teachers have not just been in the business, but have fundamentally shaped the industry. I feel privileged to have had the opportunity to learn from them and also feel fully equipped on entering the profession.'**

Marc McBride (Wicked)

**'The Academy's course is one of the greatest enduring influences on my career, and my life. They helped me to discover who I am as a performer, and the confidence and humour to deal with the world outside.'**

Claire Greenway (PhoneShop, Channel 4)



Directors, musical directors and coaches for specific projects have included:

Kevin Amos Guest Musical Director

Julian Bigg Guest Musical Director

Raul Cassinerio Guest Choreographer

Tony Castro Guest Musical Director

Peter Cregeen Guest Television Director

Paul Crew Guest Musical Director

Jo Davies Guest Director

Steven Dexter Guest Director

Michael England Guest Musical Director

Mark Etherington Guest Musical Director

Paul Harris Guest Choreographer

Bernadette Iglich Guest Choreographer

Matthew Lloyd Guest Director

Martin Lowe Guest Musical Director

Martin Koch Guest Musical Director

Laura Kriefman Guest Choreographer

Torquil Munro Guest Musical Director

Andrew Neil Guest Director

Dane Preece Guest Musical Director

Guy Retallack Guest Director

Craig Revel Horwood Guest Choreographer

Matt Ryan Guest Director

David Shrubsole Guest Musical Director & Coach

Nick Skilbeck Guest Musical Director

Sam Spencer Lane Guest Choreographer

Mark Warman Guest Musical Director

David White Guest Musical Director

Douglas Whyte Guest Musical Director

## Masterclasses

Students have attended workshops and discussions with

Stephen Sondheim | Julia McKenzie

Dame Diana Rigg | Jenny Seagrove

Jonathon Morris | David White

Matt Ryan | Nicola Treherne

Jeremy Sams | Trevor Jackson

Clive Rowe | David Grindrod

Pippa Ailion | Carol Hall | Steve Ross

Julie Wilson | Philip Quast | Sally Mayes

Scott Alan | Joel Fram | Maria Friedman

Simon Green | Neil Rutherford

Tracie Bennett | Kim Criswell

Dan Stevens | Jason Robert Brown

In 2011/12 these were given by Sir Tim Rice, Peter Davison, David Grindrod, Tamara Harvey, Glyn Kerslake, Jeremy Sams, Peter Cregeen, Nigel Lilley, Neil Rutherford, Annie Skates, Daniel Borch, Andrew Neil, Oliver Thornton, Nina Finburgh and Hannah Waddingham.

# Core Staff



**Mary Hammond FRAM, LRAM**

*Head of Department 1994–2012  
Vocal Studies, teaching Integration of  
Acting and Singing*

'The founder of the renowned Musical Theatre course at London's Royal Academy of Music, and an experienced teacher and singer herself as well as a vocal coach and consultant to numerous companies and groups, Hammond knows the field inside out'  
[www.whatsonstage.com](http://www.whatsonstage.com)

Following her training at the Royal Academy of Music in both singing and piano, Mary Hammond spent 25 years as a singer with an almost unique range of styles, from opera at Covent Garden to stadium gigs with groups including Black Sabbath, Pink Floyd and Roxy Music. She also worked extensively for TV and radio recordings (film scores, TV series, live broadcasts, BBC Big Band, Top of the Pops, jingles etc).

Mary has worked on 30 shows as vocal consultant, more recently on *Cabaret*, *Chicago*, *Thriller*, *London Road*, *La Cage*

*aux Folles*, *Billy Elliot* and *The Phantom of the Opera*.

She has a continuing interest in pop and rock and during the past year has worked with Coldplay, Klaxons, Arcade Fire, Florence and the Machine, Eliza Doolittle, Kimberley Walsh and Matt Bellamy amongst many other up and coming new brands.

Television companies and record producers frequently use her as a vocal trouble-shooter and singing consultant. This variety of work has led to an understanding of constantly shifting musical needs and a lifelong interest in the research and practice of voice science and its relevance to vocal technique.

Mary is an active member of the British Voice Association and on the board of the Actors' Centre.

After almost 20 years as Head of Musical Theatre **Mary Hammond** has taken the new role of Sondheim Professor of Musical Theatre Vocal Studies.



'I feel honoured to become a part of what is one of the flagship departments of the Royal Academy of Music. To take over from Mary Hammond, who has founded and led the department for Musical Theatre to excellence, will surely become one of the great challenges of my career. I am very much looking forward to maintaining the superior level of this course, as well as to leading the department to new heights, together with, and supported by the excellent staff already teaching here.'

Björn Dobbelaere



### **Björn Dobbelaere**

*Head of Department from January 2013*

The newly appointed Head of Musical Theatre is **Björn Dobbelaere** who brings to the role a wealth of experience from over 20 years' MD work at the top of the profession, both in the West End and internationally.

Björn is working closely with **Mary Hammond** and course leader **Karen Rabinowitz** to effect a smooth transition, and ensure continuity of curriculum on the course.

After having graduated with a master's degree in music (specialising in viola and chamber music, with voice as a secondary subject) from the Belgian Lemmens Institute, Björn Dobbelaere started his career as a music director and conductor in Germany and Belgium.

He went on to conduct the UK touring production of *The Phantom of the Opera*, before working as music director and/or music supervisor to West End productions and international productions

of *Les Miserables*, *Fiddler on the Roof*, *Miss Saigon*, *Chess*, *Cats*, *Guys and Dolls*, *Mary Poppins* and others. Björn is a regular guest conductor for major musicals at the Gothenburg Opera in Sweden, a house that has also commissioned him to create a large scale music theatre production of *Romeo and Juliet*, which he designed, directed and conducted.

He has also always had a keen interest in multi-media technology and music business entrepreneurship, and started his own small record label after having completed a business course at the Berklee College of Music. Björn has been involved in international educational projects and concert series in Dubai and Shanghai, and, until recently, he was the part of the original creative team, music director and music supervisor for *Soldier of Orange*, a new mega-musical in Amsterdam, The Netherlands.

Björn is currently once again conducting at the Gothenburg Opera, this time for the Swedish version of *Chess*, the Musical.

**'The world-class teaching is highly rated by the students, as well as everyone else'**

Push Independent University Guide

**'From cabarets to Shakespeare, improvisation to intense technical training, the course covers bases you didn't know existed. I now feel equipped to take on not just the world of professional musical theatre, but to accept classical singing engagements, devise my own show, and play roles in straight theatre'**

James Smoker (Les Misérables)



**Karen Rabinowitz Hon ARAM**

*Course Leader, director and choreographer, teaching acting, movement and dance*

Karen Rabinowitz's professional work has ranged from directing plays and musicals in the theatre, to staging and choreographing operas, musicals and revues. She also coaches singers and actors in specific roles, and her work has taken her to the Royal National Theatre, Opera North, Scottish Opera, TV and many repertory companies. She has taught at several London drama schools, and gives workshops and short courses in several European countries and the USA.

**Anne-Marie Speed**

**BA ADVS MA (Voice Studies), CSSD**

*Voice, singing and acting coach*

Anne-Marie works as both a voice and singing teacher specialising in training and development of both the speaking and singing voice. She is also a very experienced accent/dialect coach working in film, TV and theatre. As well as her

work at the Royal Academy of Music, she works with many performers in the pop industry. She is one of the most experienced teachers and trainers in the Estill Model internationally and regularly presents workshops throughout Europe. She was President of the British Voice Association in 2001–02.

**George Hall Hon ARAM**

*Director, teaching acting, musical theatre history*

After working for several years as an actor, George Hall was director of the Acting Course at the Central School of Speech and Drama for 24 years, during which time he continued to work in the theatre as a writer, composer and director. Since leaving Central over twenty-five years ago, he has taught and lectured here and in Sweden, Holland and the USA, as well as appearing with his own cabaret group.



**'The Academy doesn't feel like an institution at all, but a home away from home. I feel totally blessed to have been able to work with so many incredible, talented students and tutors... the best year of my life!'**

*Florence Andrews (Wicked)*

**'I've had so much hands-on experience and professional training in such a short time. I've gained confidence, a level of physical fitness which I'd only dreamed of and a greater understanding of the profession as a whole'**

*Hara Yannas (Scrooge)*



## **Lolly Susi BA**

*Director*

Lolly has acted in theatres across Great Britain and abroad and has appeared numerous times in principal roles in the West End – opposite such stars as Helen Mirren (Donmar Warehouse), Joan Plowright (Wyndhams), Maureen Lipman (Duchess), Amanda Donahoe (Gielgud) and Katrin Cartlidge (Royal Court). Her film and television credits include *Dirty Rotten Scoundrels*, *Proof*, *The Jacket*, *Jack and the Beanstalk – The Real Story*, *Agony Again*, *Drop the Dead Donkey*, *The Day Today*, *Over Here* and *In Suspicious Circumstances*.

Her directing credits include productions at the Sheffield Crucible, Newcastle Playhouse, Royal National Theatre, Edinburgh Festival, Jermyn Street Theatre, *Offstage Downstairs*, *White Bear*, *Women's Ensemble Theatre* (NYC) and *Manoa Valley Theatre* (Hawaii). Besides her work at the Royal Academy of Music, she has also directed and taught at the Royal Academy of Dramatic Art, the Central School of Speech and

Drama, and Mountview Academy of Theatre Arts. Lolly privately coaches professional actors for both auditions and performance.

Lolly's first play, *Gone to L.A.*, was produced at the Hampstead Theatre. Her books, *The Central Book – A 100-year History of the Central School of Speech and Drama* and *An Untidy Career – Conversations with George Hall*, were both published by Oberon.

## **Julie Armstrong Hon ARAM**

*Teaching dance*

Julie trained as an actress, singer and dancer, gaining qualifications in Tap, Ballet and Jazz (BTDA and RAD).

West End and theatre credits as an actress include: *Spring and Port Wine*, *Of Mice and Men*, *Godspell*, *West Side Story*, original cast member of *Chess* directed by Trevor Nunn, *Follies*, *Just So* directed by Julia McKenzie, *The Cheeky Chappie*, *Magic of the Musicals*, *Scrooge*, *Merrily We Roll Along*, *Beauty and the Beast*, *Chicago*, *Jolson*, *The*

**'The sheer contact hours and quality of the training has given me my money's worth and more and I've come out of the year motivated, focused and excited for the journey ahead. Professionally I am a different person, a life changing year.'**

Tamsin Dowsett (2012 graduate)

**'The Academy will push you to your limits in every aspect possible but will be the most rewarding year of your life.'**

Ewan Petrie (2012 graduate)



Snow Queen, Billy Elliot (workshop) directed by Stephen Daldry, Evita, Stepping Out and Annie.

TV credits include: The Two Ronnies, Laurence Olivier Awards, Geordie Runs for Gold, Pebble Mill, Chucklevision, The Des O'Connor Show, The Royal Variety Performance, Crimewatch, Red Mountain coffee commercial, Applied Learning, BAFTA nominated Hero of the Hour with Ross Kemp and Close and True with Robson Green. Radio and Recording credits include: Merrily We Roll Along (Leicester Haymarket), Jolson (Victoria Palace), Just So (BBC Radio 2) and Scrooge (BBC Radio 2).

Choreography & Assistant Direction includes: The Pajama Game, Follies, Sweet Charity, Company, Nine, Into The Woods, The Wiz, A Little Night Music, City of Angels, A Chorus Line, Little Me, (all for The Royal Academy of Music), Jack and the Beanstalk (Theatre Royal Stratford), UK premiere of Naked Boys Singing, (Madam Jo Jo's), and Stones in his Pockets (The Gatehouse Theatre, Highgate), The Swingle Singers Album

Concert (Bloomsbury Theatre) Witloof Bay (Eurovision 2011) Ash (Arcola Theatre), Elton John Concert (Royal Albert Hall) Doctors (BBC).

She has coached and presented workshops at The Actors Centre, London Studio Centre, The Royal College of Music, Guildhall School of Music and Drama, Reynolds Performing Arts and the Miss Saigon School for Cameron Mackintosh.

**Stephen Hill** **FLCM, ARCM, Hon ARAM**  
*Choral Director*

Stephen studied at the Royal College of Music. He has worked extensively as a singer on stage, radio and television; West End credits include Sweeney Todd and Follies at Drury Lane. His work has taken him to Malta, America, Europe, the Far East and on board the QE2 and Canberra liners.

For many years he directed his vocal group The Stephen Hill Singers, who made frequent recordings for film, television and radio.



**'The course is intense and demands a lot of commitment both physically and mentally, but this is what makes it so exciting. I really have felt part of a vibrant, professional company. There is a constant focus on the ever-changing performance industry and how we can best equip ourselves to have long and successful careers as actors. I will always cherish my year at the Academy and know that the lessons I have learnt here will stand me in good stead throughout my career.'**

Alex Hammond (2012 graduate)



For 12 years Stephen was the Production Vocal Director for *Cats* in the West End; and also worked as Vocal Director for the BBC Radio 2 series of musicals, and works as a vocal coach, director and arranger. He was choral director of the Elton John the Royal Academy of Music concerts both here in the UK and at Radio City, New York. He was awarded Honorary Associate of the Academy in 2005. More recently Stephen was one of the six voices recording the new Disneyland (Paris) Parade Show *Once upon a Dream* and conducted the 258-strong choir for the live TV Commemoration of the Falklands from Horse-guards' Parade. He was choral director for the Elton John segment of the Diana concert at Wembley, and conducted a performance for HM The Queen when she attended the Royal Academy of Music. Stephen performed at the opening of Heathrow's Terminal 5 and visited Israel giving workshops in both Tel Aviv and Jerusalem and has recently been guest soloist for the RAF Massed Bands UK Tours.

### **Hannah French BMus, MMus, LRAM**

#### *Sightreading*

Yorkshire-born Hannah French (nee Riddell) is an Academic Studies Lecturer at the Academy and a freelance baroque flautist. Primarily her musical passions lie in the historical context of the Baroque era and how music from the 18th century has subsequently been performed. Most recently these interests prompted interviews at the BBC Proms for BBC2 and BBC4, and a lecture for Symphony Hall's Genius of Bach Weekend.

She is currently writing a PhD (University of Leeds, Dr Michael Allis) on Sir Henry Wood as an interpreter of the music of JS Bach – specifically examining his approach to the orchestral works at the Proms and subsequent lasting impact on the Bach revival. Hannah's interests in music education materialise in her lecturing on, and development of, the BMus Programme at the Royal Academy of Music and examining of the LRAM teaching diploma.

**'Whilst it is true that there are some skills an MD needs that can only be learnt on the job, the increased skill and confidence I have in both my playing and my conducting is absolutely priceless. The course was a completely unique opportunity to immerse myself in the full spectrum of musical theatre repertoire under the guidance of some of the top MDs and tutors in the world, and it was worth every minute.'**

Peter White (Hairspray UK Tour, MD)



However, she is fascinated by musical learning at all ages and has taught a broad spectrum of students from KS2 at Primary School, to sight-singing at the Royal Academy of Music, music appreciation for mature adults and featured in the BBC4 documentary 'How to be a Composer'.

### **Andrew Friesner**

**GMus RNCM (Hons), Hon ARAM**

*Teaching Musicality and Improvisation*

Andrew works as a composer, musical director and vocal coach in all areas of theatre, from West End to regional repertoire theatre. His experience encompasses all styles, ranging from musical theatre, through Shakespeare and Brecht, to devised theatre and Lieder performance. He also works extensively in cabaret and with young people and children as composer, director and musical director. He teaches regularly at various drama schools and works freelance as a vocal coach, specialising in repertoire and improvisation. He takes workshops

around the country in performance and extemporisation.

*All teaching staff are also currently working in the professional theatre, and from time to time deputy teachers, who are also active professionals, are used.*

For further details please contact:

### **Stephen Minay**

Musical Theatre Company Co-ordinator

Telephone 020 7873 7483

Email [mth@ram.ac.uk](mailto:mth@ram.ac.uk)



**'My year at the Academy was one of the most intense and gratifying of my life. It enhanced my vocal technique and gave me a deeper understanding of Musical Theatre. Above all it has given me a set of tools which I use daily.'**

Rachel Tucker (*Wicked*)

Photo: ©Tristram Kenton/MMP



Recent graduate successes include **Blood Brothers**, **Billy Elliot**, **Carousel** (Barbican/Opera North), **Chicago**, **Jersey Boys**, **Legally Blonde**, **Les Misérables**, **The Lion King**, **Matilda**, **The Mystery of Edwin Drood**, **One Man, Two Guvnors**, **The Phantom of the Opera**, **Pippin**, **Ragtime**, **Spamalot**, **Sweeney Todd – The Demon Barber of Fleet Street**, **Taboo**, **The 39 Steps**, **Top Hat**, **War Horse**, **We Will Rock You**, **Wicked**, **The Wizard of Oz** and **The Woman in Black** in the West End.

Recent UK tours and international productions include **A Christmas Carol**, **Annie** (WYP), **Avenue Q**, **Blood Brothers**, **The Buddy Holly Story**, **Cats**, **Chess**, **Dirty Dancing**, **Dreamboats and Petticoats**, **The Glass Slipper**, **The Go-Between** (WYP), **Godspell**, **Hamlet: The Musical**, **Joseph and the Amazing Technicolor Dreamcoat**, **Mamma Mia**, **The Merry Wives of Windsor** (Shakespeare Globe/ USA tour), **Merrily We Roll Along** (Clwyd Theatr), **Rhinestone Mondays**, **The Rocky Horror Show**, **Scrooge**,

**Sister Act**, **The Sound of Music**, **South Pacific**, **Spamalot**, **Starlight Express**, **Swallows and Amazons**, **Taboo**, **Tommy** (English Theatre, Frankfurt), **The War of the Worlds** and various concerts and operas both in the UK and abroad.

Recent TV and Film credits include **Doctors**, **Doctor Who**, **EastEnders**, **Emmerdale**, **Great Expectations**, **Hollyoaks**, **Lemon La Vida Loca**, **Les Misérables**, **Lucky Stiff**, **Little Crackers**, **Phoneshop**, **Playing it Straight**, **Pobol Y Cwm**, **Stella** and various advertisements, voiceovers and presenting for Television and Radio.

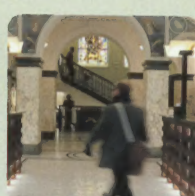
Graduates from the Musical Directors' Course have worked on numerous productions including **Avenue Q**, **Crazy for You**, **Hairspray**, **Into the Woods**, **La Cage aux Folles**, **Piaf** (Donmar), **Spring Awakening**, **Sweet Charity**, **We Will Rock You** and on national tours of **Acorn Antiques**, **Company** (Sheffield Crucible), **Jekyll and Hyde**, **Legally Blonde**, **Oliver!**, **The Witches of Eastwick** and **Les Misérables**.

# How to Find us

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